342

UNIVERSITY OF LONDON

General Certificate of Education Examination

SUMMER 1972 **ORDINARY LEVEL**

Latin 1

Syllabus B

Two and a half hours

Answer any TWO Sections.

Candidates are reminded of the necessity for good English and orderly presentation in their answers.

Section A. Prose Set Books

Answer EITHER Part I OR Part II of this Section.

PART I. CICERO: *Verres in Sicily* (Grose Hodge and Davies) 7–14, 20–23

Answer all THREE questions.

1. Translate into English:

Gorgonis os pulcherrimum cinctum anguibus revellit atque abstulit, et tamen indicavit se non solum artificio sed etiam pretio quaestuque duci; nam bullas aureas omnes ex iis valvis, quae erant multae et graves, non dubitavit auferre; quarum iste non opere delectabatur sed pondere. Itaque eius modi valvas reliquit ut quae olim ad ornandum templum erant maxime, nunc tantum ad claudendum factae esse videantur.
(10 marks)

HSE 71/509 8/3/3/5310
© 1972 University of London

2. Read through the following passage. *Do not write a translation,* but answer concisely the appended questions.

Venio nunc ad istius, quem ad modum ipse appellat, studium, ut amici eius, morbum et insaniam, ut Siculi, latrocinium: ego quo nomine appellem nescio: rem vobis proponam; vos eam suo, non nominis pondere penditote. Genus ipsum prius cognoscite, iudices; deinde fortasse non magno opere quaeretis quo id nomine appellandum putetis. Nego in Sicilia tota, tam locupleti, tam vetere provincia, tot oppidis, tot familiis tam copiosis, ullum argenteum vas, ullum Corinthium aut Deliacum fuisse, ullam gemmam aut margaritam, quicquam ex auro aut ebore factum, signum ullum aeneum, marmoreum, eburneum, nego ullam picturam neque in tabula neque in textili quin conquisierit, inspexerit, quod placitum sit abstulerit. Cum dico nihil istum eius modi rerum in tota provincia reliquisse, Latine me scitote, non accusatorie loqui.

(*a*) To what does *studium* (line 2) refer?

(*b*) How is it described by other people associated with Verres?

(*c*) In what ways does Cicero try to find a true definition of *studium* (line 2)?

(*d*) What guidance does he offer the jury in this matter?

(*e*) *Sicilia* (line 7). What two attributes of the province does Cicero stress?

(*f*) Explain *Corinthium aut Deliacum* (line 9).

(*g*) *neque in tabula neque in textili* (lines 12–13). What distinction is made here?

(*h*) What was Verres' practice with all these treasures?

(*i*) Explain what is meant by *Latine . . . non accusatorie* (line 15).

(*j*) In this passage Cicero makes frequent use of the oratorical devices of repetition and climax. Give two examples of each and indicate what effect he achieves by them.

(25 marks)

---

3. Write *not more than* 30 *lines* showing how Cicero *either* (*a*) in the story of Sthenius increasingly wins sympathy for his subject and alienates it from Verres, *or* (*b*) establishes the shocking nature of Verres' treatment of Sopater.

(15 marks)

PART II. PLINY: Selections by C. E. Robinson, V–VIII, XIV, XV, XXVIII–XXXIII

Answer all THREE questions.

4. Translate into English:

Residimus in area domus. Posco librum Titi Livi et quasi per otium lego atque etiam, ut coeperam, excerpo. Ecce amicus avunculi qui nuper ex Hispania venerat, ut me et matrem sedentes, me vero etiam legentem videt, illius patientiam, securitatem meam corripit. Nihilo segnius ego intentus in librum. Iam hora diei prima: iam quassatis tectis, magnus et certus ruinae metus. Tum demum excedere oppido visum. Sequitur vulgus attonitum, ingentique agmine abeuntes premit et impellit.

(10 marks)

5. Read through the following passages. *Do not write a translation,* but answer concisely the appended questions.

A

Quia confido, domine, ad curam tuam pertinere, nuntio tibi me Ephesum cum omnibus meis navigasse. Quamvis contrariis ventis retentus, nunc destino partim orariis navibus, partim vehiculis provinciam petere; nam, sicut itineri graves aestus, ita continuae navigationi etesiae reluctantur.

B

Recte renuntiasti, mi Secunde carissime. Pertinet enim ad animum meum, quali itinere in provinciam pervenias. Prudenter autem constituis interim navibus, interim vehiculis uti.

C

Sicut saluberrimam navigationem, domine, usque ad Ephesum sum expertus, ita inde, postquam vehiculis iter facere coepi, gravissimis aestibus atque etiam febriculis vexatus, Pergami substiti. Rursus, cum transissem in orarias naviculas, contrariis ventis retentus, aliquanto tardius quam speraveram — id est XV Kalendas Octobres — Bithyniam intravi. Non possum tamen de mora queri, cum mihi contigerit natalem tuum in provincia celebrare.

(*a*) What was Pliny's destination?

(*b*) To whom does *omnibus meis* (line 2) refer?

(*c*) Explain the distinction between *itineri* and *navigationi* (line 5), showing in what way each was made.

(*d*) What impeded (i) *itineri* and (ii) *navigationi*?

(*e*) What are the three chief points of Trajan's reply?

(*f*) What does Pliny report about his journey (i) to Ephesus, (ii) from Ephesus to Pergamum?

(*g*) What were *orarias naviculas* (line 15)?

(*h*) *XV Kalendas Octobres* (line 16). Give the equivalent date in English.

(*i*) In what respect was Pliny dissatisfied with his time of arrival?

(*j*) What compensation does he mention for that dissatisfaction?

(*k*) How would you describe the tone of (i) Pliny's two letters to Trajan, and (ii) Trajan's reply to the first?

(25 marks)

6. Write *not more than* 30 *lines* describing, on the evidence of these letters, *either* (*a*) the character of the Elder Pliny, *or* (*b*) the qualities that the Younger Pliny admired and disliked in other people.

(15 marks)

Section B. Verse Set Books

Answer EITHER Part I OR Part II of this Section.

PART I. OVID: *Metamorphoses* (J. E. Dunlop) III and V–VIII

Answer all THREE questions.

7. Translate into English:

Non illum Cereris, non illum cura quietis
abstrahere inde potest, sed opaca fusus in herba
spectat inexpleto mendacem lumine formam
perque oculos perit ipse suos; paullumque levatus
ad circumstantes tendens sua bracchia silvas
'ecquis, io silvae, crudelius' inquit 'amavit?
scitis enim et multis latebra opportuna fuistis.
ecquem, cum vestrae tot agantur saecula vitae,
qui sic tabuerit, longo meministis in aevo?
et placet et video; sed quod videoque placetque,
non tamen invenio: tantus tenet error amantem.'

(10 marks)

---

8. Read through the following passage. *Do not write a translation,* but answer concisely the appended questions.

hos aliquis tremula dum captat harundine pisces,
aut pastor baculo stivave innixus arator
| vidit et obstipuit, quique aethera carpere possent,
| credidit esse deos. et iam Iunonia laeva
parte Samos (fuerant Delosque Parosque relictae)
dextra Lebinthus erat fecundaque melle Calymne,
cum puer audaci coepit gaudere volatu
deseruitque ducem caelique cupidine tractus
altius egit iter. rapidi vicinia solis
mollit odoratas, pennarum vincula, ceras;
tabuerant cerae: nudos quatit ille lacertos,
remigioque carens non ullas percipit auras,
oraque caerulea patrium clamantia nomen
excipiuntur aqua, quae nomen traxit ab illo.
at pater infelix, nec iam pater, 'Icare,' dixit,
'Icare,' dixit 'ubi es? qua te regione requiram?'
'Icare' dicebat.

(*a*) How does Ovid create the impression of a rustic landscape in the first two lines?

(*b*) *obstipuit* (line 3). What caused this?

(*c*) Scan lines 3 and 4.

(*d*) Describe the course taken by Daedalus and Icarus over the Aegean Sea.

(*e*) *deseruitque ducem* (line 8). (i) Why did Icarus do this? (ii) What was his immediate action after this?

(*f*) What effect does Ovid gain by placing *rapidi* (line 9) first word in the next sentence?

(*g*) *tabuerant cerae* (line 11). What was the result of this?

(*h*) *clamantia* (line 13). Suggest in Latin the word or words that Icarus might have used.

(*i*) How were Icarus' cries silenced?

(*j*) By close reference to lines 15–17 show ways in which the poet conveys the sadness of what has happened.

(25 marks)

---

9. Write *not more than* 30 *lines either* (*a*) telling in your own words the story of Niobe from this selection of Ovid's poetry, *or* (*b*) illustrating Ovid's dramatic power in the story of Perseus and Andromeda.

(15 marks)

PART II. *Two Centuries of Roman Poetry* (E. C. Kennedy and A. R. Davis) Part I, Lucretius, Catullus, Virgil (887–952), Horace, Ovid

Answer all THREE questions.

10. Translate into English:

Iam luerat poenas frater Numitoris, et omne
pastorum gemino sub duce vulgus erat.
contrahere agrestes et moenia ponere utrique
convenit: ambigitur moenia ponat uter.
'nil opus est' dixit 'certamine' Romulus 'ullo:
magna fides avium est; experiamur aves.'
res placet. alter adit nemorosi saxa Palati,
alter Aventinum mane cacumen init.
sex Remus, hic volucres bis sex videt ordine. pacto
statur, et arbitrium Romulus urbis habet.

(10 marks)

11. Read through the following passage. *Do not write a translation*, but answer concisely the appended questions.

Vides ut alta stet nive candidum
Soracte, nec iam sustineant onus
silvae laborantes, geluque
flumina constiterint acuto.

dissolve frigus, ligna super foco
large reponens, atque benignius
deprome quadrimum Sabina,
o Thaliarche, merum diota.

permitte divis cetera, qui simul
stravere ventos aequore fervido
deproeliantes, nec cupressi
nec veteres agitantur orni.

quid sit futurum cras fuge quaerere et
quem Fors dierum cumque dabit lucro
appone, nec dulces amores
sperne puer neque tu choreas,

donec virenti canities abest
morosa. nunc et Campus et areae
lenesque sub noctem susurri
composita repetantur hora.

(*a*) *Soracte* (line 2). What was this, and where was it situated?

(*b*) *silvae laborantes* (line 3). (i) Why is this happening? (ii) What image does this phrase suggest to you?

(*c*) *constiterint* (line 4). Why has this happened?

(*d*) *dissolve frigus* (line 5). How is it suggested this should be done?

(*e*) Explain the significance of the word *quadrimum* (line 7).

(*f*) *ventos . . . deproeliantes* (lines 10–11). What image does this suggest to you?

(*g*) *quid . . . appone* (lines 13–15). Express the thought of these lines in your own words.

(*h*) *lucro appone* (lines 14–15). From what occupation is this phrase a metaphor?

(*i*) *canities . . . morosa* (lines 17–18). Why does the poet regard *canities* as *morosa*?

(*j*) What were the *Campus* and the *areae* (line 18), and what has their mention to do with the theme of this poem?

(*k*) How does Horace adapt sound to sense in line 19?

(*l*) This poem is noteworthy for its rapid changes of thought. Give briefly the details which suggest the transition from winter in the country to a summer evening in Rome.

(25 marks)

12. Write *not more than* 30 *lines either* (*a*) describing the meeting between Aeneas and Turnus before their combat, *or* (*b*) discussing, with reference to the poetry in this selection, the view that Catullus conveys great depth of feeling in his love poetry.

(15 marks)

Section C. Prescribed Topics

Answer only ONE part of this Section.

PART I. Republican Readings (Michael Grant, *Roman Readings*, Part I, The Republicans)

Answer all THREE questions.

13. Answer *one* of the following questions. (*Candidates are advised not to spend more than* 35 *minutes or to write more than* 3 *pages on this question.*)

Either (*a*) Write an appreciation of the poems of Catullus that you have read.

Or (*b*) To what extent and by what means does Caesar make his account of the invasion of Britain exciting and impressive?

(24 marks)

---

14. What impression have you formed from these *Readings* of *either* Lucretius as a poet *or* Cicero as a letter-writer?

(10 marks)

---

15. Answer the questions appended to *two* of the following passages:

(*a*) 'I am Diapontius, visitor from over the sea. I live here. This is my allotted habitation. . . . I was cheated because I was trustful.'

(i) What else do we learn about Diapontius?

(ii) What other person or persons are involved with him, and in what circumstances?

(iii) In what work does this incident occur, and who is the author?

(*b*) Now we are not together I can broach the matter more boldly, since a letter does not blush.

(i) For what purpose was this letter written?

(ii) What activity of the recipient caused the writer to write to him in this way?

(iii) What light do these words throw on the author's attitude to letter-writing?

(*c*) But, for all his prayers, the tornado does not relax its grip, and all too often he is dashed upon the reefs of death. So irresistibly is human power ground to dust by some unseen force, which seems to mock at the majestic rods and ruthless axes of authority and trample on them for its sport.

(i) What scene is envisaged here, and by what author?

(ii) Indicate briefly the general truth which this scene illustrates.

(iii) Explain 'majestic rods and ruthless axes of authority'.

(*d*) In birth then, in years and in eloquence, they were about equal; in greatness of soul they were evenly matched, and likewise in renown, although the renown of each was different.

(i) To what two men does the author of this passage refer?

(ii) Quote any three examples given by the author of ways in which their renown was different.

(iii) What is the subject of the work in which this passage appears, and how are these two men involved in it?

(16 marks)

PART II. OVID: Stories from *Metamorphoses* (Books VI–X)

Answer all THREE questions.

16. Answer *one* of the following questions. (*Candidates are advised not to spend more than* 35 *minutes or to write more than* 3 *pages on this question.*)

Either (*a*) What is meant by 'metamorphoses'? Consider in the light of the stories you have read whether this is a suitable title for Ovid's work.

Or (*b*) To what qualities in Ovid's *Metamorphoses* do you attribute their great influence in European literature, art and music?

(24 marks)

---

17. What part is played in these stories by *either* Medea *or* Orpheus?

(10 marks)

18. Answer the questions appended to *two* of the following passages:

(*a*) 'You may go on living, you wicked girl, but must be suspended in the air like this, all the time. Do not hope for any respite in the future — this same condition is imposed on your race, to your remote descendants.'

(i) What had the 'wicked girl' done to merit this punishment?

(ii) Why was she 'suspended in the air like this' and how was the speaker involved with her?

(iii) Describe the metamorphosis resulting from these words and explain the reference to 'your remote descendants'.

(*b*) 'Even now when I am dying, I beg you, if ever I deserved well of you, do not let Zephyr take my place as your wife.'

(i) What had caused the speaker's death and how was her husband concerned in it?

(ii) What experience caused her to beg him not to 'let Zephyr take my place as your wife'?

(iii) How is this story woven into the wider pattern of the *Metamorphoses*?

(*c*) 'We ask to be your priests, to serve your shrine; and since we have lived in happy companionship all our lives, we pray that death may carry us off together at the same instant.'

(i) Who are the speakers, and what action of theirs had earned them the right to make this request?

(ii) To whom was the request addressed, and how was it answered?

(iii) What later development causes this story to rank as a metamorphosis?

(*d*) 'Forgive me, you whom I blamed just now! I did not then know the prize you were seeking to win.'

(i) What was the 'prize' and what had to be done to win it?

(ii) How is the speaker subsequently involved with the prize?

(iii) What part is played in this story by the person who tells it?

(16 marks)

PART III. Early History of Rome (Livy I and II)

Answer all THREE questions.

19. Answer *one* of the following questions. (*Candidates are advised not to spend more than* 35 *minutes or to write more than* 3 *pages on this question.*)

Either (*a*) Compare the reigns of Servius Tullius and Tarquinius Superbus.

Or (*b*) 'In history you can find fine things to take as models, base things to avoid' (Livy). Show, by reference to the portion of his work that you have read, the ways in which Livy exemplifies this principle.

(24 marks)

---

20. Write about *either* the treachery and death of Mettius Fufetius, *or* the withdrawal of the Plebeians to the Sacred Mount.

(10 marks)

---

21. Answer the questions appended to *two* of the following passages:

(*a*) This was the moment when the Sabine women, the original cause of the quarrel, played their decisive part.

(i) What had been the situation in Rome which had led to this 'quarrel'?

(ii) Why are the Sabine women said to have been the original cause of the quarrel?

(iii) How did they 'play their decisive part'?

(*b*) The pair had reached Janiculum and were sitting together in their carriage, when an eagle dropped gently down and snatched off the cap which Lucumo was wearing.

(i) Who was accompanying Lucumo, and why had 'the pair' made this journey?

(ii) What else did the eagle do, and how was its action interpreted?

(iii) What was the eventual outcome of their residence in Rome?

(*c*) 'How could I, the bitterest enemy of monarchy, ever have believed that I should face a charge of coveting a throne? If I lived in the fortress on the Capitol itself, could I ever have thought that my own fellow-citizens would be afraid of me?'

(i) Who is speaking, and how had he proved that he was the bitterest enemy of monarchy?

(ii) What had given rise to the suspicion that he was seeking the throne?

(iii) What measures did he take to prove his innocence?

(*d*) The consuls endured this abuse, shouted at them though it was from right under the wall of the camp, with comparative equanimity; but not so the rank and file.

(i) Who were the enemy, and why were they able to come right up to the camp unharmed?

(ii) What action did the rank and file take, and how was this received by their commanders?

(iii) What course was finally decided upon, and how did the Romans fare?

(16 marks)

PART IV. Pliny and his Times (Pliny, *Letters*, as prescribed)

Answer all THREE questions.

22. Answer *one* of the following questions. (*Candidates are advised not to spend more than* 35 *minutes or to write more than* 3 *pages on this question.*)

Either (*a*) Show, by specific reference to the letters in this selection, that Pliny was an efficient Roman official.

Or (*b*) Write an account of Pliny's interests and delights outside the sphere of his public life as shown by his letters in this selection.

(24 marks)

---

23. From your reading of this selection of Pliny's letters write *either* about Pliny's uncle *or* about Pliny's attitude to Trajan.
(10 marks)

---

24. Answer the questions appended to *two* of the following passages:

(*a*) Such was the man whose funeral does credit to the Emperor and our times, to the forum and its speakers. His funeral oration was delivered by the consul, Cornelius Tacitus, a most eloquent orator.

(i) Who was the 'man'? Write briefly about two of his political achievements.

(ii) What was Cornelius Tacitus apart from an orator? What evidence have we of this to-day?

(iii) Pliny says later in the letter that he had many reasons to love the deceased man. State three reasons given by him.

(*b*) I had made him a present of his travelling expenses when he retired from Rome in recognition of our friendship and the verses he wrote about me.

(i) Of whom is Pliny speaking, and what has happened to him?

(ii) What past custom with regard to such men does Pliny mention, and in what respects had this changed?

(iii) What was the theme of the poem quoted by Pliny in this letter?

(*c*) It will seem both rare and remarkable that two men of much the same age and position, and both enjoying a certain amount of literary reputation . . . should have encouraged each other's literary work.

(i) Who are the two men?

(ii) What does Pliny say in this letter about their early relationship and careers?

(iii) How did they encourage each other's literary work?

(*d*) Such is the popularity and importance of a worthless shirt.

(i) What is the subject of this letter?

(ii) What is the significance of the 'shirt' in Pliny's description?

(iii) What concluding opinion does Pliny express about the occasions when the shirt has such 'popularity and importance'?

(16 marks)

Section D. Unseen Passages for Appreciation

Answer EITHER Question 25 OR Question 26.

25. Read through the following passage carefully. *Do not write a translation*, but answer the appended questions.

Cicero, defending Roscius on a charge of parricide, explains how the Romans differ in their punishment of such cases from the ancient Athenians.

Prudentissima civitas Atheniensium fuisse traditur; eius autem civitatis sapientissimum Solonem dicunt fuisse, eum qui leges, quibus hodie quoque utuntur, scripsit. Is cum interrogaretur, cur nullum supplicium constituisset in eum, qui parentem necavisset, respondit se id neminem facturum putavisse. Sapienter fecisse dicitur, quod homines non tam prohibere quam admonere videretur. Quanto nostri maiores sapientius! qui cum intellegerent nihil esse tam sanctum, quod non aliquando violaret audacia, supplicium in parricidas singulare excogitaverunt, ut quos natura ipsa retinere in officio non posset, ii magnitudine poenae a maleficio prohiberentur: insui voluerunt in culleum vivos atque in flumen deici. O singularem sapientiam, iudices! Nonne videntur hunc hominem ex rerum natura sustulisse et eripuisse, cui repente caelum, solem, aquam terramque ademerint, ut qui eum necavisset, unde ipse natus esset, careret iis rebus omnibus, ex quibus omnia nata esse dicuntur?

supplicium, punishment. *parricida*, one who has murdered his father. *singularis*, unique. *officium*, duty. *insuere*, to sew in. *culleus*, sack. *adimere*, to take away. *carere* (+ abl.), to lack.

(*a*) What lasting service of Solon to his country is here mentioned?

(*b*) (i) What specific question was he asked about that service?
(ii) What was his reply to that question?

(*c*) What can be deduced from this passage regarding Solon's concept of punishment?

(*d*) What contrast does Cicero observe between the views of Solon and those of the Romans regarding human nature?

(*e*) State what the Roman punishment for parricide was.

(*f*) By what means does Cicero stress the wisdom of the Romans?

(*g*) (i) In what respect did Cicero think the Roman punishment to be appropriate?

(ii) By what expressions in particular does he make this clear?

(*h*) (i) What do you think was Cicero's purpose in emphasizing the shocking nature of the crime of parricide and the punishment for it?

(ii) Illustrate by reference to the passage the techniques of style by which he obtains this emphasis.

(50 marks)

26. Read through the following passage carefully. *Do not write a translation*, but answer the appended questions.

Evander, king of Arcadia, says farewell to his son, Pallas, who is departing to war. He prays that the gods will grant Pallas a safe return, or that if he is to die he himself will not outlive him.

Tum pater Evandrus dextram complexus euntis
haeret inexpletus lacrimans ac talia fatur:
'o mihi praeteritos referat si Iuppiter annos,
hoc ego non dulci amplexu divellerer unquam.
at vos, o superi, et divum tu maxime rector
Iuppiter, Arcadii, quaeso, miserescite regis
et patrias audite preces: si numina vestra
incolumem Pallanta mihi, si fata reservant,
si visurus eum vivo et venturus in unum,
vitam oro, patior quemvis durare laborem.
sin aliquem infandum casum, Fortuna, minaris,
nunc, nunc o liceat crudelem abrumpere vitam,
dum curae ambiguae, dum spes incerta futuri,
dum te, care puer, mea sola et sera voluptas,
complexu teneo, gravior neu nuntius aures
vulneret.' haec genitor digressu dicta supremo
fundebat; famuli conlapsum in tecta ferebant.

haerere, to cling. *inexpletus*, inconsolably. *divellere*, to tear away. *Pallanta*, accusative of *Pallas*. *sin*, but if. *infandus*, unspeakable. *famulus*, servant.

(*a*) By what physical actions does Evander express his emotion before he speaks?

(*b*) What is his first prayer, and how would he act if it were granted?

(*c*) What is the *infandum casum* referred to in line 11, and why is it thus expressed?

(*d*) (i) Why is *nunc* repeated in line 12? (ii) Why is *vitam* described as *crudelem* (line 12)?

(*e*) By what means does the poet represent Evander's mental agitation?

(*f*) What can one learn incidentally from this passage about the family of Evander?

(*g*) What happened to Evander at the end of his speech?

(*h*) Write a brief appreciation of this passage, stating clearly whether you think the author has been successful in depicting a father's grief and setting out the grounds on which you base your opinion.

(50 marks)